A grayscale microscopic image of a material, likely a polymer or metal, showing a complex, layered structure. The image features a large, dark, curved, and somewhat irregular shape in the center, surrounded by concentric, wavy lines that resemble a ripple effect or a series of overlapping layers. The overall appearance is that of a highly textured, possibly crystalline or semi-crystalline material. The background is a light gray, and the entire image is framed by a thin red vertical bar on the left side.

LIBRARY OF
AMORPHOUS MATTER

JOCELYNE PRINCE

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In *Library of Amorphous Matter*, Jocelyne Prince considers the material properties of glass, an amorphous or non-crystalline solid that is the central protagonist of a fantastical library of cracks, drips and scars. *Slide Library* (2002-present), exhibited in the Redwood's Rovensky Delivery Room on custom "athenaeum-like" bookcases, features hundreds of intimately scaled, handblown glass slides, attesting to what Prince calls her longstanding "love affair with libraries." Outside on the Library grounds, the artist has installed one hundred and ninety-two glass panes in the windows of Abraham Redwood's eighteenth-century summer house to create the site-specific installation *Octadic Beacon* (2021). The historic structure, illuminated from within as if lit by a fiery hearth, transforms into a radiant edifice: a shining beacon on a hill. Semi-post-pandemic, the stakes of this Puritan image – and whether it can remain an American ideal – feel very timely.

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Glass is a reactive material and through a careful curation of specific actions a repository of experimental information is created. The working methods used to create the Library slides are particular and solicit properties that are innate to glass (and thus part of the material's potential/vocabulary), the properties explored in this work are those generally avoided when working with the material; cracking, grizzling, hazing, misting, scaring chipping... These material reactions disrupt a narrative around mastery, control and a perfect surface. Embracing the multiplicity of properties within glass opens up new areas of information, and curiosity. This immersive environment of the Library challenges how we come to know and experience the world.

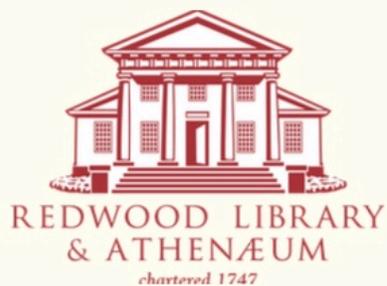


Octadic Beacon

The eight-sided Redwood Summer house along with its swooping roofline is reminiscent of a large lantern or lighthouse.

Lighthouses use Fresnel lenses to focus light into a narrow and highly visible beam to give warning to those navigating the sea. The Latin word focus originally referred to a hearth (in 1604 Kepler uses the word focus to denote the point of convergence on a lens). Focus also alludes to the center of activity or energy. Traditionally the hearth is the center of a home, the site where fire is tended for the purposes of heat and cooking. Fire is simultaneously about renewal and destruction – a quintessential space of reverie. The Summer house is transformed into a glowing beacon that attracts us, yet its smoky windows remind us that we are continuously in a state of transformation and discomfort - always searching for renewal and a better route.

Jocelyne Prince earned a B.F.A. from Nova Scotia College of Art and Design and an M.F.A. from the Rhode Island School of Design. She exhibits her work in museums and alternative galleries and venues across North America, Asia, and Europe. Notably she was awarded a Howard Foundation Fellowship and the Frazier Award for Excellence in Teaching at Rhode Island School of Design - where she is a full-time member of the faculty and Head of the Glass Department. She lives and works in Providence, Rhode Island.



Redwood Library & Athenæum
50 Bellevue Avenue
Newport, Rhode Island 02840

Phone: 401-847-0292

redwoodlibrary.org

Monday, Wednesday, Friday and Saturday
11:00AM - 4:00PM

